

Tamás Beischer–Matyó

Litaniae Lauretana
(Litany of Loreto)

for soprano, mezzo-soprano, contralto and piano

[illegible]

ff

(a) a a a

ff

(a) a

ff

(a) a a a a

12

f senza espr.

18

22

rall.

Adagio ♩ = 104

mf cantabile

Ky-ri-e, e - le - i-son!

27

mf *p* *pp* *pp*

p *p*

Ky-ri-e, e - le - i-son! Ky - ri - e, e - le - i-son!

p *p*

Ky-ri-e, e - le - i-son! Ky - ri - e, e - le - i-son!

mf

Ky-ri - e, e - le - i-son!

33

p

f

Ky - ri - e, Ky - ri - e, _____ e - lei - son! _____ Ky - ri - e, e - lei - son! _____

f

Ky - ri - e, _____ e - lei - son! _____ Ky - ri - e, _____ e - lei - son! Ky - ri - e, e - lei - son!

f

Ky - ri - e, e - lei - son! _____ Ky - ri - e, e - le - i - son! _____ Ky - ri - e, _____ e -

36

f

poco rall. --- a tempo ♩ = 104

f molto appassionato

Ky - ri - e, e - lei - son! _____ Ky - ri - e, e - le - i - son! Ky - ri - e, e - le - i - son!

f molto appassionato

Ky - ri - e, e - lei - son! E - lei - son! Ky - ri - e, e - le - i - son! Ky - ri - e, e - le - i - son!

f molto appassionato

le - i - son! _____ E - lei - son! _____ Ky - ri - e, e - le - i - son! Ky - ri - e, e - le - i - son!

40

ff

Ky - ri - e, e - lei - son!

Ky - ri - e, e - lei - son!

Ky - ri - e, e - lei - son!

43

f

8va

p *morendo* *p* *pp*

Chri - ste, e - lei - son! Chri - ste, e - lei - son! a

p *pp*

Chri - ste, e - lei - son! E - lei - son! Chri - ste, e - lei - son! a

p *pp*

Chri - ste, e - lei - son! Chri - ste, e - lei - son! a

47

p dolce, ma sempre espress.

tr

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts enter in measure 49 with a half rest, then sing in measure 50. The piano accompaniment begins in measure 51 with a rapid sixteenth-note pattern.

Vocal Parts:

- Soprano: Chri - ste, _____ e -
- Alto: Chri - ste, _____ e - lei -
- Tenor: Chri - ste, _____ e -

Piano Accompaniment:

- Measure 51: *pp* leggero e presto accel.
- Measure 52: *p* senza espr.

Continuation of the vocal and piano parts. The vocal parts sing in measure 53, and the piano accompaniment continues with a more melodic line. The section concludes with a *morendo* instruction and a final chord in measure 56.

Vocal Parts:

- Soprano: lei - son! _____ Chri - ste, _____ e - lei-son!
- Alto: son! _____ E - lei - son! _____ Chri - ste, e - lei-son!
- Tenor: le - - - i - son! Chri - ste, _____ e - le - i - son!

Piano Accompaniment:

- Measure 53: *pp* leggero e presto accel.
- Measure 54: *p* senza espr.
- Measure 55: *morendo* - - - -
- Measure 56: *morendo* - - - -

leggero e presto accel. rall.

pp *a* *pp* *a* *pp* *a*

56 *pp*

a tempo ♩ = 104 *p parlando*

Chri-ste, e - le - i - son!

p parlando *p* *a*

Chri-ste, e - le - i - son!

p parlando

Chri-ste, e - le - i - son!

58 *parlando* *mf* *p*

p

Ky-ri - e, e - le - i - son! a a a

(a) Ky - ri - e, Ky - ri - e, Ky - ri -

Ky-ri - e, e - le - i - son! Ky-ri - e, e - le - i - son! a a a

62

pp

(a) Ky - ri - e, Ky - ri - e, Ky - ri - e, e - lei - son!

pp

e, e - lei - son! a a a a a

pp

Ky - ri - e, Ky - ri - e, Ky - ri - e, e - le - - i - - son!

65

ppp

rall.-----

Chri-ste, au-di nos! Chri-ste, ex-au-di nos!

Chri-ste, au-di nos! Chri-ste, ex-au-di nos!

Chri-ste, au-di nos! Chri-ste, ex-au-di nos!

68

Liberamente

p

Pater de coelis, Deus, mi-se-re - re no-bis! Fili, Redemptor mundi, Deus mi-se-re - re no-bis!

Pater de coelis, Deus, mi-se-re - re no-bis! Fili, Redemptor mundi, Deus mi-se-re - re no-bis!

Pater de coelis, Deus, mi-se-re - re no-bis! Fili, Redemptor mundi, Deus mi-se-re - re no-bis!

71

Spiritus, Sancte, Deus mi-se-re-re no-bis! Sancta Trinitas, unus Deus, mi-se-re - re no-bis!

Spiritus, Sancte, Deus mi-se-re-re no-bis! Sancta Trinitas, unus Deus, mi-se-re - re no-bis!

Spiritus, Sancte, Deus mi-se-re-re no-bis! Sancta Trinitas, unus Deus, mi-se-re - re no-bis!

73

accel. *al* ♩ = 168

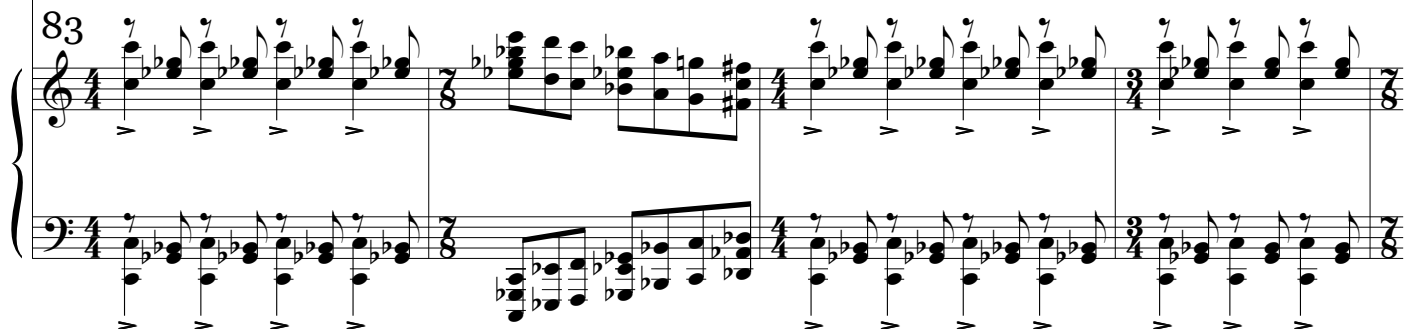
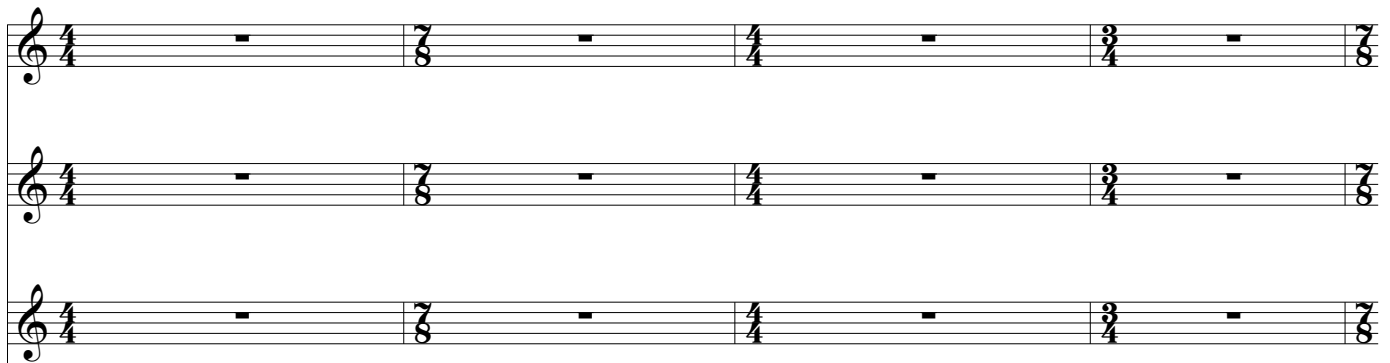
mi-se-re - re no-bis! mi-se-re - re no-bis! mi-se-re - re mi-se-re - re no-bis!

mi-se-re - re no-bis! mi-se-re - re no-bis! mi-se-re - re mi-se-re - re no-bis!

mi-se-re - re no-bis! mi-se-re - re no-bis! mi-se-re - re mi-se-re - re no-bis!

75

p *mf* *f*

Allegro vivace ♩ = 168***f*** ♩ = ♩

Measures 87-91 of a musical score. Measures 87-91 are in 7/8 time. Measures 87-90 are in G major (one sharp). Measure 91 is in G minor (two flats). The score consists of five staves. The first three staves are empty. The fourth and fifth staves form a grand staff with a treble and bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and frequent chord changes.

Measures 92-96 of a musical score. Measures 92-96 are in 4/4 time. Measures 92-95 are in B-flat major (two flats). Measure 96 is in B-flat minor (three flats). The score consists of five staves. The first three staves are empty. The fourth and fifth staves form a grand staff with a treble and bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and frequent chord changes. Measures 92-95 have a continuous eighth-note accompaniment in the bass. Measures 94-96 feature triplets in both the treble and bass staves, with long horizontal lines above the notes indicating a sustained or glissando effect.

ff

San - cta De-i Gé - - - ni -

ff

San - cta De - i Gé - ni -

ff

San - cta De - i Gé - ni -

96

mf

trix, San - cta Vir - go vir - - - gi - num.

trix, San - cta Vir - go vir - gi - num.

trix, San - cta Vir - go vir - gi - num.

101

ff

mf

appassionato

O - ra pro no - bis! O - ra pro no - bis! Pro no - bis!

appassionato

O - - ra, o - - - ra, o - ra pro no - bis! Pro no - bis!

appassionato

O - ra pro no - bis! O - ra pro no - bis! O - ra pro no - bis!

105

109

Ma - ter di - vi - næ gra - ti - æ,

Ma - ter Chri - sti, Ma - ter cas - tis - si - ma, Ma -

Ma - ter pu - ris - - - si - ma,

112

ppp

Ma - ter in - vi - o - la - ta, Ma - ter ad - mi - ra - bi - lis, Ma - ter Cre - a - tó - ris,

ter in - te - me - ra - ta, Ma - ter bo - ni con - si - lii,

Ma - ter a - ma - bi - lis, Ma - ter Sal - va - to - ris.

116

Poco sostenuto e parlando ♩ = 132

a tempo ♩ = 168

pp

O - ra pro no-bis!_ O - ra pro no - bis!_____

pp

O - ra pro no-bis!_ O - ra pro no - bis!_____

pp

O - ra pro no-bis!_ O - ra pro no - bis!_____

120

p

f deciso

Vir - go, vir-go, vir - go pro-den-tis - si-ma, Vir - go

f deciso

Vir - go, vir-go, vir - go pro-den-tis - si-ma, Vir - go

f deciso

Vir - go, vir-go, vir - go pro-den-tis - si-ma, Vir - go

125

ff sub. p

f

ve - ne - ran - da, Vir - go prae - di - can - da, Vir - go po - tens,

ve - ne - ran - da, Vir - go prae - di - can - da, Vir - go po - tens,

ve - ne - ran - da, Vir - go prae - di - can - da, Vir - go po - tens,

129

The piano accompaniment for measures 125-128 features a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains a series of eighth-note chords and single notes, with a crescendo hairpin at the end of measure 128. The bass staff provides a harmonic foundation with eighth-note chords and single notes, also featuring a crescendo hairpin at the end of measure 128.

Vir - go e - le - mens, Vir - go fi - de - lis. O - - - ra _____ pro _____

Vir - go e - le - mens, Vir - go fi - de - lis. O - - - - ra _____

Vir - go e - le - mens, Vir - go fi - de - lis. O - - - - ra _____ pro _____

132

The piano accompaniment for measures 129-131 and 132-135 continues with the same treble and bass staff structure. Measures 129-131 show the voices singing the phrase 'Vir - go e - le - mens, Vir - go fi - de - lis. O - - - ra'. Measures 132-135 show the voices singing 'Vir - go e - le - mens, Vir - go fi - de - lis. O - - - - ra'. The piano accompaniment provides a steady harmonic support with eighth-note chords and single notes, and a crescendo hairpin at the end of measure 135.

no - bis! a a a

pro no - bis! a a

no - bis! a a Spe - cu - lum jus - ti - ti - æ,

136

f molto espr.

mf

f molto espr. *ff*

Cau - sa no - stræ læ - ti - ti - æ,

f molto espr.

Se - des sa - pi - en - ti - æ,

141

ff

145

f *p* *mf* *f* *p* *mf* *f* *p*

Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le,

Vas spi-ri-tu-a-le, Vas ho-no-ra-

Vas spi-ri-tu-a-le, Vas ho-

mf *f* *mf*

le, Vas in-sig-ne de-vo-ti-o - nis, Ro - sa

bi - le, Vas in - sig - ne de-vo-ti-o - nis,

no - ra - bi - le, Vas in - sig - ne de-vo-ti-o - nis,

150

my - sti - ca, Tur - ris e - bur - ne - a, Foe - de - ris ar - ca,

Tur - ris Da - vi - di - ca, Do - mus au - re - a, Ja - nu - a

f molto espr.

O - ra pro no - bis! O - ra pro no - bis!

154

ff

Stel - la ma - tu - ti - na, a

ff

coe - li, Stel - la ma - tu - ti - na, a

ff marcato

Stel - la ma - tu - ti - na, Sa - lus in - fir - mo - rum,

159

f *p* *ff*

(a) _____ a _____

(a) _____ a _____

Re - fu - gi - um pec - ca - to - rum, Con - so - la - trix af - flic - to - rum, Au - xi -

163

rall. *al* ♩ = 40 **Liberamente**

pp Re - gi - na,

pp Re - gi - na,

pp li - um Chri - sti - a - no - rum. Re - gi - na,

168

fff

* Regina Angelorum, Regina Patriarcharum, Regina Prophetarum, Regina Apostolorum, Regina Martyrum,

* Regina Angelorum, Regina Patriarcharum, Regina Prophetarum, Regina Apostolorum, Regina Martyrum,

* Regina Angelorum, Regina Patriarcharum, Regina Prophetarum, Regina Apostolorum, Regina Martyrum,

173

p dolce

Regina Confessorum, Regina Virginum, Regina Sanctorum omnium, Regina sine labe origináli concepta,

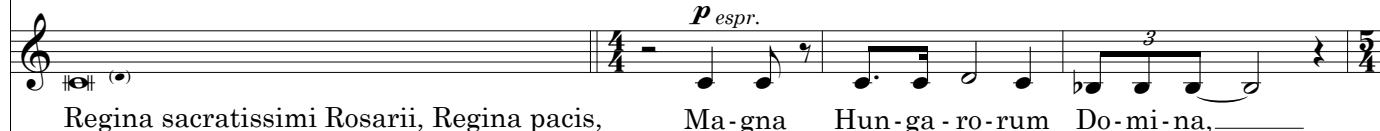
Regina Confessorum, Regina Virginum, Regina Sanctorum omnium, Regina sine labe origináli concepta,

Regina Confessorum, Regina Virginum, Regina Sanctorum omnium, Regina sine labe origináli concepta,

(173)

* Freely and without constraints. The little notes *ad libitum*.

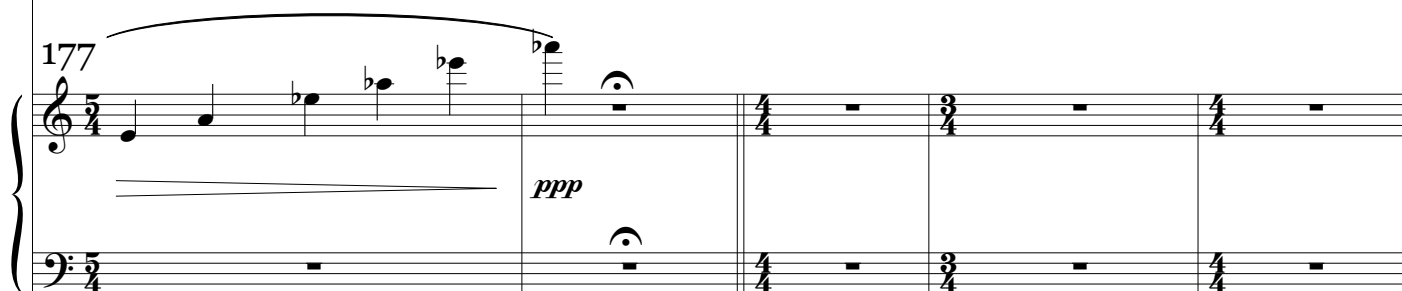
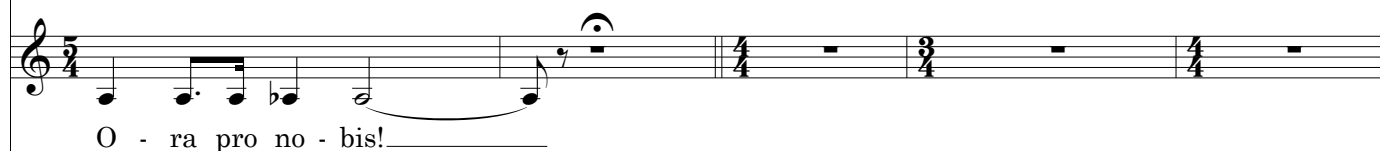
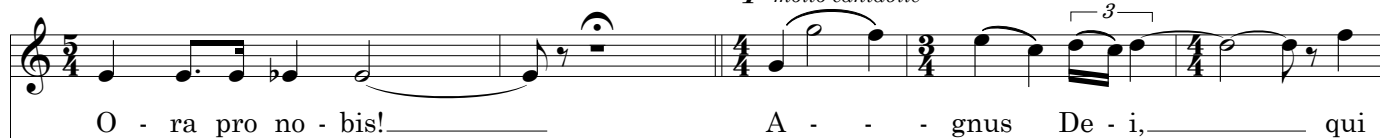
Adagio molto ♩ = 52

p espr.*p espr.**p espr.*

(173)

*rall.*

Andante maestoso ♩ = 72

p molto cantabile

tol - lis pec - ca - ta mun - di. A - - - gnus De - i, qui tol - lis pec -

p molto cantabile

A - gnus De - i, qui tol - lis pec - ca - ta

182

ca - ta mun - di.

mun - di.

pp misterioso

Par - ce no - bis Do - mi - ne! Par - ce no - bis Do - mi - ne!

187

8^{va}

pp

p molto cantabile

A - - - gnus De - i, qui tol - lis

Par - ce no - bis Do - mi - ne!

191 (8^{va})

p molto cantabile

A - gnus De - i, qui tol - lis pec -

pec - ca - ta mun - di. A - - - gnus De - i, qui tol -

197

ca - ta mun - di.

lis pec - ca - ta mun - di.

pp misterioso 3

Ex - au - di nos, Do - mi - ne! Ex - au - di nos,

201

pp 3

ff sempre al fine

A - gnus De - i, qui tol - lis

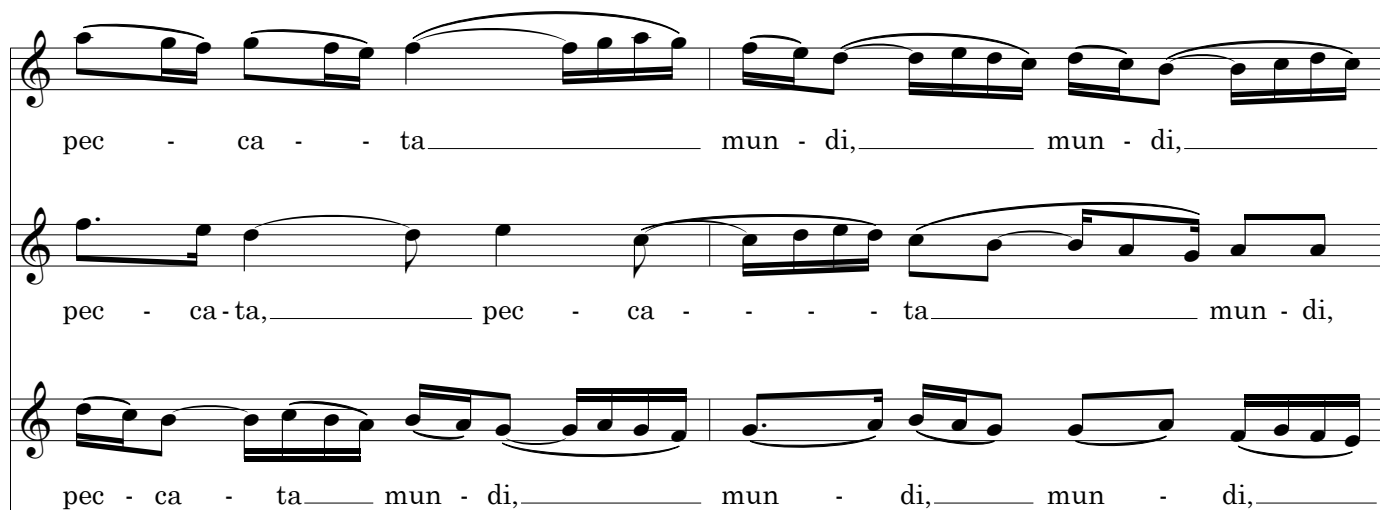
ff sempre al fine

A - gnus De - i, qui tol - lis

ff sempre al fine 3

Do - mi - ne! A - - - gnus De - i, qui tol - lis

205 3

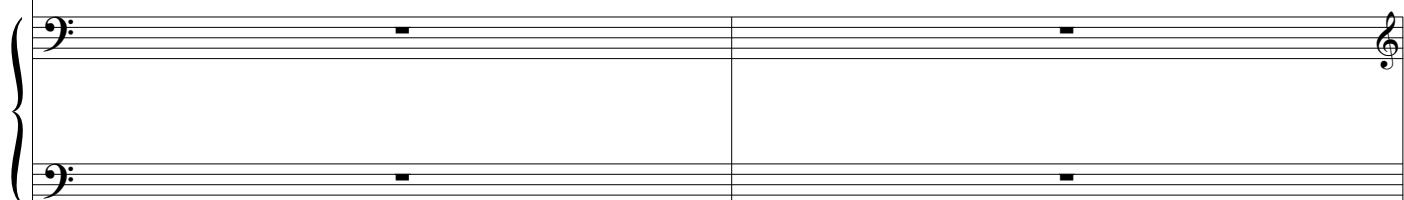


pec - ca - - ta_____ mun - di,_____ mun - di,_____

pec - ca - ta,_____ pec - ca - - - ta_____ mun - di,

pec - ca - ta_____ mun - di,_____ mun - di,_____ mun - di,_____

211



Empty piano staves for measures 211 and 212.

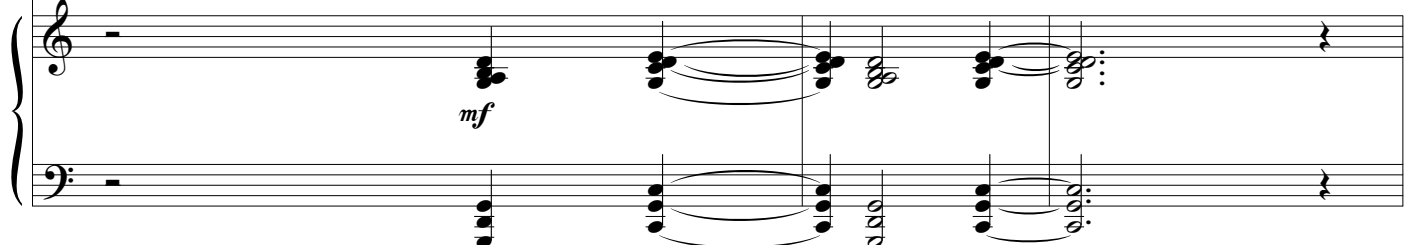


mun - di,_____ mun - di. *con forza* Mi - se - re - re_____

mun - di, mun - - - di, mun - di. *con forza* Mi - se - - - re - re_____ no -

mun - di, mun - di,_____ mun - di._____ *con forza* Mi - se - re - re_____ no -

213



Piano accompaniment for measures 213-215, starting with a mezzo-forte (*mf*) dynamic marking.

no-bis! Mi-se - re - re no - bis! Mi - se - re - re no-bis!

bis! Mi - se - re - re no - bis! Mi - se - re - re no - bis! Mi -

bis! Mi-se - re - re no-bis! Mi - se - re - re no - bis! a

216

Piano accompaniment for measures 216-219, showing a grand staff with treble and bass clefs. The music consists of whole rests in both staves.

a

se - re - re no - - - bis! a

(a)

220

Piano accompaniment for measures 220-224. Measures 220-223 contain whole rests in both staves. Measure 224 features a forte (*fff*) dynamic and a series of sixteenth-note chords in both staves, with a *8va* marking above the treble staff.